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By Prof. J. K. Paine.
Received March 2, 1877.

WORKS PROGRESS
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Federal Music Project

COMPOSERS'
FORUM-LABORATORY
Dean Winslow Hanscom
Supervisor

A PROGRAM OF MUSIC BY AMERICAN COMPOSERS

FRIDAY EVENING
MAY, 12, 1939 — at
eight-fifteen o'clock

FAELTEN HALL
30 Huntington Ave.
Boston, Massachusetts

P R O G R A M

I. Spring Symphony — JOHN KNOWLES PAINE (1839-1906)
(arranged for pianoforte, four hands)

Adagio sostenuto; allegro ma non troppo
Scherzo
Adagio
Allegro giojoso
(Only the first two movements will be played.)

Misses Hallett and Smalley

II. Centennial Hymn — PAINE

Sung at the opening ceremonies at the Centennial exposition in Philadelphia, May 10, 1876.

Boston Federal Madrigal Singers

III. Sonata for Piano and Violin, Op. 24 — PAINE

First performance at Mechanics Hall, Boston, Thursday, May 11, 1876.

Allegro con fuoco
Larghetto (in canonic form)
Allegro vivace

Messrs. Benson and Peterson

IV. Aria from the opera "Azara" — PAINE

Messrs. Wheeler and Weidner

Our survey of music by American composers who lived and worked before 1900 was designed to reach completion with the presentation of examples of work by JOHN KNOWLES PAINE at this, the final meeting of the present season. As we stand with Paine and look backward over the past, we realise that his position is shared by no other,- that he is at the apex of a pyramid made up of material the value of which lies almost wholly in the fact that it helps to support what is at the top. If we face about and observe the panorama of music following Paine's time, it becomes evident at once that we are at the base of a structure of rapid growth and huge proportions which, although it no longer relies for its sole support upon the original foundation stone, yet unmistakably draws all its lines of incidence from that first rock, - which is Paine.

Electing serious composition as a life work at a time when New England had no musical standards save those established by the European romanticists, and when advanced study in music necessitated residence abroad, Paine produced results that branded him as a giant among contemporaries. Paine composed works which were accorded serious consideration in Europe, and were published and performed on both sides of the Atlantic.

As an educator, Paine achieved uniquely. In 1862, he was appointed College organist at Harvard, and immediately began to seek ways of introducing courses in music into the curriculum. Innovators must always face obstacles, but there was at Harvard so much open hostility to music that the good man was put to it to gain permission to teach without salary. This he did until his courses had become so popular with the students that the corporation was forced to recognize his work, and ap-

point the tireless musical missionary to an assistant professorship. And thus was laid the foundation of the present Division of Music. Says Prof. Walter Raymond Spalding in his 'Music at Harvard'; "Whatever his permanent fame as a composer may be, for the irrefutable fact that he established music at Harvard on a firm foundation his name will be held in lasting affection and gratitude."

CHARLES B. REPPER entered Harvard the year Paine finished his work. A native of Ohio, he has made his home in Boston since his graduation in 1910. He has composed consistently for twenty-five years mostly in the smaller forms, and a large number of published works have wide circulation.

EDA RAPOPORT was born in Dinaburg, Russia, made her home in Boston until a year ago, when she took up residence in New York City. Performances of her works have been given in Boston and in New York. She is identified with the modernists in music, greatly admires the work of Paul Hindemith, with whom she has studied.

The third consecutive season of the Composers' Forum-Laboratory in Boston comes to an end with this meeting. Each year we have tried to improve our procedure and to make our work of greater value. It is pioneer work and is therefore experimental, but we feel that some good has come of it. To quote but one of many favorable comments in the press: "In one sense it might be said (to be) the most significant musical undertaking extant in Boston." Plans for our fourth season will be completed during the summer. Manuscripts and suggestions will be welcome if sent to Mr. Hanscom at headquarters of the Federal Music Project, 25 Huntington Avenue, Boston.

P R O G R A M

V. Sonata for Violoncello and Piano EDA RAPOPORT

Moderato
Andante sostenuto
Adagio leggiero e grazioso

Misses Olson and Miller

VI. Music for Two Pianos CHARLES REPPER

a. Night on the Levee
b. The Buddha by the Lotus Pond
c. Chinese Red

Misses Hallett and Smalley

VII. Two Songs REPPER

a. To a Madonna in Carrara Marble
b. Carmencita

Miss Stone and the Composer

VIII. Trios for Violin, Cello & Piano REPPER

a. The Dancer in the Patio
b. Viennese Vignette

Boston Federal Trio

IX. Commencement Hymn PAINE

Boston Federal Madrigal Singers

ARTISTS ON THE PROGRAM

Stanley Benson - violin
Hazel Hallett - piano
Esther Miller - piano
Winifred Olson - cello
William Peterson- piano
Edith Smalley - piano
Jeska Stone - contralto
Earl Weidner - piano
George Wheeler - tenor

BOSTON FEDERAL TRIO

Esther Miller - piano
Winifred Olson - cello
Anna Siegel - violin

BOSTON FEDERAL MADRIGAL SINGERS
Earl Weidner conducting

Lillian Alberts
Eva Brahms
Augusta Cooper
Marguerite Porter
John Daniels, Jr.
Edward Mugler
Ben Thewlis
George Wheeler

All performances presented by
Works Progress Administration
Division of Women's and Professional Projects
Mrs. Florence S. Kerr, Assistant Administrator
John J. McDonough, State Administrator
Federal Music Project
Dr. Nikolai Sokoloff, Director
William Haddon, State Director

Centennial Hymn

Sung at the opening of the Philadelphia

Exhibition

1876

Original MS. Score by Prof J.K. Paine

21.512
Mar 2 1877
Prof G. K. Gilbert -
"M. Cab. 1.14
Powell Collection

Harvard College, June 6 1876.

Justin Winsor, Esq.

My dear Sir; -

As soon as Mr. Thomas sends back to me the M.S. of the music to the Centennial Hymn I will send it to you for the Collection. The original MS. of the words I have not seen. Perhaps publishers of the the Atlantic Monthly or Geo. Stuckey of Philadelphia would respond to our request.

Yours very truly,
John K. Paine

P.S. I wrote to Thomas a week ago, and expected an answer every day.

Centennial Hymn. [illegible] Whittier. [illegible] Johan P. Paine

Maestoso. (♩=48.)

Flauti

Oboi

Clarinetti in A.

Fagotti.

2 Corni in F

2 Corni in G

f sotten.

Trombe in E

2 Tromboni Tenori.

Trombone Basso e Tuba.

Timpani in A. E.

Violino 1mo

Violino 2do

Viola.

f

Soprano.

1. Our fathers' God! from out where hand The centuries fall like grains of where of old, by Thy de-sign, The fa-thers spoke that word of

Contralto.

f

Tenore

1. Our fathers' God! from out where hand The centuries fall like grains of where of old, by Thy de-sign, The fa-thers spoke that word of

Basso.

Violoncello e Contrab.

Maestoso. (♩=48)

3rd and 4th lines tacet (except in the last verse) for Trombe & Trombini & Tuba.

Sand, We meet to-day u-ni-ted, free and lo-yal to our land and Thee, To thank Thee
Thine, Whose echo is the glad re-frain Of ren-dded bolt and fall-ing chain, To grace our

Sand, We meet to-day, u-ni-ted, free, and lo-yal to our land and Thee, To thank Thee
Thine, Whose e-cho is the glad re-frain, Of ren-ded bolt and fall-ing chain, To grace our

(Orchestral Interlude.)

Fine.

trem.

trem.

trem.

Fine.

for the fes-tal e-ra done, And Trust Thee for the o-pening one.
time, from all The zones of earth our guests we call.

for the fes-tal e-ra done, And Trust Thee for the o-pening one.
time, from all The zones of earth our guests we call.

Fine.

dim.

dim.

dim.

dim.

dim.

dim.

dim.

Tuba tacet.

dim.

2. Horn.

2. Horn.

Harvard College - June 22, 1876

Mr. Winsor,

Dear Sir,

I send you the MSS. score of the Centennial Hymn as a gift to the Public Library.

It is rather soiled, having had considerable wear at Philadelphia.

Very Truly Yours

John K. Paine.

EDITORIAL OFFICE OF

THE ATLANTIC MONTHLY.

The Riverside Press.

CAMBRIDGE. MASS

June 9, 1876

My dear Vinton:

The Centennial Hymn was
set from a printed copy, which
Prof Hawley sent us. I think
the original MS. must be with
the Commission at Philadelphia.

Very truly yours

W. D. Howells.

OFFICE OF THE
PRESIDENT.

INTERNATIONAL EXHIBITION.
1876.
United States Centennial Commission.

Granted!

Philadelphia, June 24th 1876

Dear Sir:

"His autograph to be engrossed by Mrs. L. Lawless Hynes"

Your note of the 22d inst., asking me to deposit the autograph of ~~the words of~~ Whittiers poem in the Boston Public Library is received.

This autograph is one of the very few I have intended to retain for my private collection. I hope, therefore, you will pardon me, if I decline your request, as I feel that I must.

Very Respectfully
Your obdt Servt
Jos R. Hawley

F B Perkins
Asst Secty, Boston Pub. Lib'y
Boston Mass

Dear Fred: Ms is the only autograph of Whittier's I have of the Centennial and as the writing of the poem was done for my book work. Yours, &c.